

## New York Store

Established 1853.

Sole Agents Butterick Patterns.

Are You all Ready  
to put  
the Turkey On

Perhaps there's some one thing  
you've forgotten in table linens,  
a dish or some glasses or some-  
thing in the kitchen.

Our special sales to-day are  
on Thanksgiving needs, so if  
anything's been forgotten come  
right down. Special prices are  
the order for to-day.

Pettis Dry Goods Co.

## The Correct Time

Is sometimes a matter of great im-  
portance. A watch that doesn't tell the correct  
time is just a waste of money. We have  
you need a correct timepiece to use  
we have them in up-to-date designs and  
correct prices. A beautiful line of fancy  
designs always on hand.

CARL L. ROST,  
Diamond Merchant.15 North Illinois Street.  
The Bates House is just opposite my place.

DON'T WORRY OVER YOUR

Thanksgiving  
Dinner

Leave your order with us for every-  
thing to fill your table, and get the  
best.

## Plenty of Fine Turkeys

THE...

N. A. Moore &amp; Co.

Fine Groceries, Meats, Fruits  
and Vegetables.

162 and 164 North Illinois St.

Phones 892.

OUR Large Stock and Large Busi-  
ness enables us to undersell  
all others.GEO. J. MAROTI, 22 to 28 East Wash. St.  
Second largest Shoe Store in the World.

## AMUSEMENTS.

Julia Marlowe as Mary Tudor in  
"When Knighthood Was in Flower."

Critics who witnessed the first production  
at St. Louis, Monday night, of Charles  
Major's "When Knighthood Was in  
Flower," as dramatized by Paul Kester,  
in saying Julia Marlowe made a hit  
as Mary Tudor, princess of England. A  
dispatch from Lyman B. Glover, to the  
Chicago Times-Herald, says:  
"Miss Marlowe was a hearty humor and  
played in a buoyant, jaunty, whole-hearted  
fashion that rendered wholesome capiti-  
lation inevitable. Every good point in the  
play (and all the essential scenes have  
been retained) was taken in the most ap-  
preciative manner, and the result was a  
delightful lesson carried off with infinite  
grace, the defiance to King Henry, the  
escape to Bristol and all the vital inci-  
dents of the play were developed by  
Miss Marlowe with such all-conquering  
abandon and spirit that she held the  
audience at her mercy. The outburst at  
the end of the third act took to the  
heart of an ovation, which continued for ten  
minutes and in which Mr. Major shared  
the call for his most generous and  
enthusiastic."

That the play will need careful  
care in motion and movement and co-  
herence there can be no doubt. There  
are always elements which nothing else  
than the searchlight of a first performance  
can disclose, and "Knighthood" is no  
exception to the rule. The act that  
introduces the play is an invention  
of the dramatist not to be found in  
Shakespeare, and it is a masterpiece of  
and overworked with incident. No less  
than eight scenes are thrown  
together in this act, but the result is  
embarrassment of riches, which defeats  
the object of the dramatist. The as-  
sociation of certain of the incidents  
and the exquisite dancing les-  
sons, which are the only scenes of  
Mary's life, are developed by a  
duel in D'Artagnan's best style are  
blended together in a manner which  
abrids any of these incidents to stand out  
as they should. But the curtain falls  
very nearly as it does in the scene  
climatic but inartistic jumble, with Mary  
a very goddess of defiance, exclaiming to  
Volsey, "I am not a woman, I am a king."  
That I will see him and the whole king-  
dom sunk in hell before I will marry the  
King of France." Miss Marlowe was  
efficient in this stirring climax, and while  
she had her way regarding the oath with  
which the dramaticist insisted she should  
swear, she did not shrink that reference  
to Hades which seemed such an appropri-  
ate reminder to the conscientious  
brother, King Henry VIII. Indeed, while  
the play, with all its crowded elements of  
interest, needs polish and readjustment  
here and there in order to bring it into  
the focus of absolute admiration there is  
no question that in Mary Tudor Miss  
Marlowe has discovered a most diversified  
and splendidly complete character.

It is not a collection of Katherine  
Shrew, who led Petruchio such a merry  
dance, nor is it a study in the life of  
the discover an absolute replica of Juliet, al-  
though, like Capulet's daughter, Mary Tudor  
could love no more than by the unhappi-  
ness of her marriage. The play is a study  
in Rosalind, who suggests some of the most char-  
acteristic qualities which we find in King  
Henry's wayward and love-distracted  
sister, but perhaps Mary Tudor appeals to  
us as a pliant combination of borrowed  
attributes from each of these delightful  
types, together with certain whimsical  
qualities all her own.

"Storming, loving, defiant, wheeling and  
about by turns, yet always indescribably  
feminine, Mary Tudor is an abstract and  
brief chronicle of all womanhood, and it is  
to this inevitable charm that the hope of  
success for this new play must be primed.  
The other characters are less successful. The  
ancestors, seem dim and uncer-  
tain in outline. King Henry alone standing  
forth with something of the reality  
of that corrupt bombastic who sought to  
use Mary as the trump card in his petty  
game of statecraft.

"Charles Brandon, the hero of Major's  
tale, is but an indifferent shadow in the  
play, made still more dim by the un-  
happy appearance of Bruce McVie, who is  
not of the cavalier type, but forces one to

turn with longings to Southern or Hackett,  
who might give to Mary's lover a personal  
identity which is now strangely and nota-  
bly lacking.

The royal Jane is prettily individualized  
in modern style by New London and is  
scarcely at all in the notion of the six-  
teenth century; while Cascardian, the nar-  
rator of the story, is a beautiful, young, in-  
telligible and flickering taper in the  
steady and splendid sunlight of Mary Tudor.  
Mary permeates the entire substance so  
completely that she becomes even more  
than the history of the play. She is the  
Hamlet, Ophelia, Polonius and ghost com-  
pressed into one central figure. A creature  
of many contradictions yet radiating in the  
grace and power of true and loving wom-  
anhood, this daughter of a line of kings, a  
woman in the first place, is the heroine of  
the play.

In a merely cursory view, giving hurried  
impressions at an hour too late for  
analysis, one must admit that the play is  
made of many little matters adding color  
and interest to the play. Yet I could  
not find a single scene of unusual beauty  
or of unusual interest. The play is a  
beautiful scene on the banks of the  
Thames, with which the play opens. A  
crowd of people are seen on the banks  
of the river, and the play is a beautiful  
scene in the distance is Windsor Castle. It is in this  
leaf-embowered scene that Mary, delicate  
and sweet, is seen in the play. Her  
sweetheart in one of the most beautiful  
love scenes known to modern comedy, and  
here the character of the play is developed.

"The second scene is in Mary's apart-  
ments, and here, taking to her bed in a  
transport of delight, which might be  
dangerous if she were not so young, she  
finds in Rosalind a friend with her lover.  
The third act is the tavern at Bristol,  
and here the action takes on a still deeper  
tint of feeling, with poor Mary discovered  
in her masquerade and Brandon arrested.  
The last act presents Mary as the wife  
in name only of the King. The play is a  
whole drama, introducing solemn chants in  
the Gregorian style, also encourages the  
French to pursue Mary with his  
odious attentions.

Of course, Brandon rescues his princess  
as the future king, but the scene is de-  
veloped in the last scene where two are  
in London, wheeling King Henry out of  
the city, and doubly beautiful with the love  
light in her eyes, compels the last applause  
and invoked the Duke of Devonshire.  
"And when the curtain falls after the  
dainty epilogue to which we have already  
referred, a function which is a mere  
woman manages to conquer all who had not  
previously capitulated, the curtain falls  
on a scene which is a masterpiece of  
American story-writing, aided by an Ameri-  
can actress, has been able to equal the  
artistic workmanship of a Hope or a Wey-  
man."

The St. Louis correspondent of the Chi-  
cago Record says: "Although Charles Ma-  
jor, the author of the book, and Paul Kes-  
ter, the dramatist, sitting together in the  
shadows of a proscenium box, watched her  
like a hawk, and weighed every word and  
line as she (Julia Marlowe) recited them,  
she did not say 'damn.' I will  
not say that she did not say 'damn,' but  
the depths of hell before I will say 'damn' of  
France! she shouted at King Henry and  
his queen, and the words came bold and  
forth from her lips. The devil is in her  
and to the devil with him," came trippingly  
from her tongue, and she swore by the  
road and invoked the Duke of Devonshire  
more than once. But she never hesitated to  
cut out the 'damn.' It wasn't missed. Even  
the major admitted that she had done  
nothing to Miss Marlowe's character-  
ization of the fiery Mary.

"There is an element of mighty sorrow  
in the development of the love story of  
Mary Tudor and Charles Brandon to  
avert the persistent ease and  
gaiety with which the queen seems to  
attend their romance. The play is in-  
stantly cheerful in spite of a slashing  
duel and a villain's death. The play is  
a study in the life of a woman, and the  
threats of ax and dagger and the ap-  
parently hopeless chasm between Mary and  
her romantic lover. Even the method of  
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